

THE KITCHEN
484 Broome Street
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IMAGE/PROCESS I

Curated by Shalom Gorewitz

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VIDEO VIEWING ROOM
Tuesday-Saturday, 5-6pm
December 4-31, 1982

MIMI MARTON Pappa Tape I

Pappa Tape I is an expression of my feelings for my father who has been in a nursing home for two years. I wanted the tape to be strong and direct, an expression of my feelings concerning his dying.

The way I work: I want the subject matter to determine the form, the structure of my tapes. I feel it's my task as an artist to find the form for the feelings I want to communicate. In this case I chose the vertical roll because I can have movement although the source material is still; I can have two sources juxtaposed in the same frame; I can have the visual equivalent of the inexorable condition of his existence. The sequenced flashing images pound away at the contrast between the man in the wheelchair and the young man posing on the beach, carrying some of the struggle in his mind of these irreparably divergent views of himself.

For the past two years I have been under grant from the Pennsylvania Council of the Arts to teach Video in the Public Schools of Pennsylvania under the Artists' in Residence in the Schools program. I taught, instigated and formulated a video program at the Pennsylvania School for the Deaf in Philadelphia, at Pollock School with Alan Powell, and this year at Scranton Technical School. Most of my tapes have been processed at the Experimental Television Center in Owego, New York where I am periodically Artist in Residence.

MATT SCHLANGER

Apsû and Tiâmat

MATT SCHLANGER received a B.A. in video and film production from SUNY at Binghamton. He presently is an Artist in Residence at the Experimental Television Center at Owego and runs a public access facility in Binghamton.

"When above the heaven had not yet been named,
And below the earth had not yet been called by a name;
When Apsû primeval, their begetter,
Mummu, and Tiâmat, she who gave birth to them all,
Still mingled their waters together,
And no pasture land had been formed and not even a reed
marsh was to be seen;
When none of the other gods had been brought into being,
When they had not yet been called by their names and
their destinies had not yet been fixed,
At that time were the gods created within them."

- Enuma Elish, tablet I, c. 1000 B.C.

Video-making is a process of looking, an ascetism of deciphering psychic configurations. It is the specialized temporal modification of waveform as material, the focus of most of my work as of late. A periodic waveform is a repeating change of potential through time. This basic structure has the evocative power of an archetypal form. Interacting in a closed real-time system, waveforms can be combined in some specialized pre-programmed fashion to create desired manipulations of sound and light. Inherent to the process of hybrid audio-video analog synthesis is the layering of temporal structures. Through this layering the temporal structures become progressively more complicated as waveforms of varying periods combine to synergistically engender a new structure.

JULIE HARRISON Interrogation (1982, 3½ minutes, color)

A game of chance on a map of the world initiates the kidnapping, beating and subsequent interrogation of a veiled woman. The woman struggles (under a "veil" of plastic) to break through the confinement of traditional values that render her subservient in an oppressive society; as bride, as invisible yet emotionally transparent. She attempts to obscure her identity and submerge her individuality for the chance encounter.

By overlaying multiple images of symbolic objects and human gestures and creating an immediate relationship between them, the tension between male and female, revealing and concealing, human and technological, East and West, is described. Fore-ground/background alterations through image processing create a semblance of seeing through a venetian blind and the viewer is both led into and excluded from the scene. The element of time that is normally apparent in television is reduced after processing, comparable to the perceptual processing of the mind and the infinite capacity to "see time in no time".

Produced, directed, performed and edited by Julie Harrison
Also performed by Ilona Granet, Karl Haupt, Robert Kleyn and Sally White

Produced at the Experimental Television Center, Owego, N.Y.
Made possible with assistance from Creative Artists Public Service Program (CAPS).

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Julie Harrison has long been associated with the interrelation of video and the other arts. A performer and painter in her own right, she has collaborated with numerous dancers, performance artists, playwrights, and painters in both live (broadcast or recorded) and post-produced video products. She has used multiple videotape installations in her own performances and has been working at the Experimental Television Center in Owego, N.Y. since 1980. Her tapes have been shown throughout the U.S., Canada, and Europe.

Distribution information can be obtained from the artist: Julie Harrison, 168 Mercer Street, N.Y., N.Y. 10012 - (212) 966-6162.

THE LUBIES "SKANK"

The Lubies are a videoband.

"Skank" is a tape you can dance to.

"Skank" was performed live at the Experimental Television Center. In it the Lubies react spontaneously to the electronic situation they have created. "Skank" is presented as a single unedited take.

Sound and image have a direct connection in "Skank". Two video cameras, each pointed at a nude torso, are electronically switched. The switcher's rhythm is controlled by an audio percussion track. As the music goes into a disco break, the switcher freezes on one camera and the color changes. This color change is synchronized to the sound of fake horns.

"Skank"'s imagery is mostly white and would be called "too bright" for normal video. Sparse colorizing is used to outline the contours of the moving bodies.

All of the music is on one six-second, four-channel tape loop.

At present, the Lubies are a two-person collaborative project. Each Lubie contributes to both image and sound. Outside of the Lubie world they are: HANK C. LINHART (video), JOSHUA FRIED (music). The Lubies deny that their torsos appear in "Skank".

CONNIE COLEMAN and ALAN POWELL Saturday Night

A memory of adolescent ritual, this tape may be viewed as having three stages: anticipation/desire, confrontation, and vulnerability. In an attempt to "see the feeling", it is a choreography between the subject, the cameraman, and a Z-80 computer which sampled the real time images at a predetermined rate. The Quantel was used in post-production to exploit the digitized color image, exploding the individual pixels to add movement and texture.

The original images were produced at the Experimental Television Center, utilizing a single camera, the Jones colorizer and the Z-80 computer with software designed by Jones/Davis. With an Artist's Fellowship from the Pennsylvania State Council on the Arts we were able to post-produce the material in Philadelphia at Videosmith, Inc., a one-inch Post Production facility.

We have been working in collaboration since 1976 and are currently interested in the use of counterpoint with visual and aural rhythms.

MERRILL ALDIGHERI & JOE TRIPICIAN Skin Deep From Outer Space
(approx. 5 minutes, 1982) ('new & improved' version; original
produced in 1980, Italian version in 1981)

A parody of alien mania in the American consciousness. The tape features colorization and scratch animation.

MERRILL ALDIGHERI received a B.F.A. in film and media from Massachusetts College of Art. She served as ENG Newscamera person for CATV, Santa Cruz, California (1974-76); worked with "The Muppets" (1977-79); and was the first woman video jockey in the world (Hurrah, 1979-80).

JOE TRIPICIAN received a B.F.A. from American University and an M.F.A. from Columbia in Film Production. He too worked with "The Muppets" (1976-79); formed Co-Directions, Inc. in 1979; and from 1979 to the present has worked as a free-lance video and film editor.

MERRILL ALDIGHERI & JOE TRIPICIAN

Skin Deep from Outer Space (original version 1980; Italian version 1981; 'new & improved' version 1982;
Running time approx. 5 minutes)

A parody of alien mania in the American consciousness. Supercilious aliens infiltrate and obscure a beauty parlor. Sculptures by Helen Brandt; music by Richard Bone. Tape features colorization and scratch animation.

Merrill Aldighieri:

B.F.A. film and multi-media, Mass College of Art
E.N.G. Newscamera (CATV), Santa Cruz, California,
1974-76

Muppets - 1977-79

First woman video jockey in the world - 1979-80,
Hurrah

Joe Tripician:

B.F.A. American University

M.F.A. Columbia - Film Production

Muppets - 1976-79

Formed Co-Directions, Inc., 1979

Free-lance video and film editor - 1979-present

CENTRAL CONTROL Out of Dream

Central Control is the video music group featuring video artist-musician Jim Serpent and electronic guitarist James Seven. Together they write, record, and produce video versions of their music.

Out of Dream, Central Control's first video experiment, is the result of their collaboration with video engineer Jan Hall, designer and builder of the Synchron, an unique video color synthesizer which is the electronic keystone of Central Control video works. It is interesting to note that due to lack of funding and the nature of the Synchron, Out of Dream was processed in real time as it was being videotaped, in one take (no editing) in Jan Hall's living room. The video sources were two monochrome video cameras mixed through a modified SONY SEG-1 and processed by the Synchron onto videotape. One camera was used to mix in video feedback.

In Out of Dream, "psychedelic" colorization, unsettling lyrics, and dark orchestration bring to life Jim Serpent's disturbing personal nightmare of isolation, despair, and escape.

(The intense chroma levels of this piece make it unique in that it can be viewed only through a closed-circuit system; the signal is too "hot" for normal broadcast transmission).

MAUREEN NAPPI Beat Plus One

Beat Plus One is concerned with form, color, rhythm and movement. Computer-generated imagery is intertwined with a percussive audio track. There are rhythmic permutations in time encompassing chroma phase shifts, movement within animated modules, sequencing of these modules, and rapid-fire editing.

Video is two media in one. Neither the aural nor the visual axis should dominate the other. In this tape, the music and the imagery, in unison, synthesize a confluent form.

My early academic art training was in drawing, painting and sculpture. I became interested in filmmaking and studied film, animation, video production and electronics at N.Y.U. After completing my B.F.A., I went on to receive an M.A. in the history and theory of film, television and video art, also at N.Y.U.

I have been especially interested in the interaction of video and music. I worked as a camerawoman and video jockey at Hurrah, the first nightclub to have a permanent video installation. I supervised the design and the installation of the video system at the Peppermint Lounge. As Video Director of Pop Network, I was in charge of programming, shooting and acquisition of tapes for the Peppermint Lounge and produced promotional video/music tapes for various bands including The Ramones.

My art background, my work in video/music and my interest in technology converge in my concerns as an artist working in video animation.

My previous video animations include:

Synthetic I 3/4", color, 60 minutes,
sound, 1976

Synthetic II 3/4", color, 60 minutes,
sound, 1976

Entrance/Exit 3/4", color, 3 minutes, sound,
1980

Polyplaid 3/4", color, 4 minutes, sound,
1981

See? 3/4", color, 3 minutes, sound, 1981

MARK LINDQUIST Subway

Subway is my first contact with computers, animation, or film. Digital Effects Inc. (where I now work) had designed a computer-paint system and was looking for artists to use it. Videopalette 4 is the name of the system. Basically, you use a light pen and tablet to draw while watching the image emerge on a monitor. After painting and storing an image, it becomes data, which you can rotate, pan or zoom through, turn into blocks or any number of functions which distort data. Data can overlay other data, effectively becoming "cels" as in traditional animation.

There is no video-analog signal here. Digital data goes directly onto 35mm film. What you are seeing is a film-tape dub.

Even after 1½ years of doing this, it still annoys me that these paintings I do are just a fragile nebulous of 1's and 0's on a magnetic surface. You can't ever really touch your picture, which seems to make it much more disposable.

My next film is an attempt at combining live actions and emotional strength with animations' unreal world in a story about a man slipping in and out of a daydream state.

SARA HORNBACHER 1/0 Disorders Meaning

1/0 Disorders Meaning

0 Tapis Roulant

1 Cameo-Flage

... is a felicitous turn of expression to open the mind to an associate vista of collateral ideas: input versus output - materiality passing through a magic black box - transformed in order to structure meaning; 0 as zero, exclamation, and unity; the binary either/or of 1 or 0; the presence of I/1 or one - self and overself; the binary brain's co-operative processes.

The work represents the utilization of hyper-dimensionality, grey-level optical imaging and processor electronics - to produce inconic images derived from 2 and 3-dimensional realities and in reference to personal and modernist histories. Ultimately presented in a completely-darkened space as a light/space environment, it is a restatement of cubist collage techniques - disdaining distinctions between painting and sculpture, subject and object, illusion and materiality - it is video as a dynamic, constructive energy system.

When asked what he thought upon his discovery of phosphorescence, Roentegen replied, "I did not think, I investigated." A CRT (Cathode Ray Tube - i.e., video monitor) is a sophisticated fluorescent lamp that indexes luminance modulation via electro-magnetic deflection. Working primarily in a laboratory for experimental methodology (ETC, Owego) and inherently influenced by the foremost structuralist composers of image and sound, the sought-after tradition of investigation and discovery is directed towards formulation of new expressions of artistic vision and cultural perception.

Technical Equipment:

16mm Bolex

B & W, color cameras and 3/4" recorder/editors

Voltage-controlled oscillators

Rutt-Etra synthesizer

Jones Raster deflection device, colorizer/keyer, and multi-input frame sequencer

Paik-Abe colorizer/wobulator

Cat Frame Buffer

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For distribution or other information regarding any of these tapes, please contact The Kitchen, 484 Broome Street (mail: 59 Wooster Street) New York City; 212-925-3615.
